



Intelligent Creativity®

**A unique easy methodology to
creatively extend your IP, your
potential rights and revenues.**

Erica Wolfe–Murray

An Introduction to the Intelligent Creativity® methodology

I've been working in the creative industries for many years. I now help creative culture and tech sector companies to innovate and grow through inventive use of their intellectual assets, their business assets and their IP – if they own any.

What has struck me repeatedly is just how many ideas creative people and companies come up with – whether for clients or for commissioners. They have idea after idea after idea. When presented, often these ideas are rejected or rebuffed for reasons totally outside their control. Even if the ideas are good and worthy of an audience.

I've run both design studios and an independent production company so have been aware of this frustration in my own working life.

More recently this became even more painfully apparent whilst I was leading Creative Enterprise's Female Founders' Scale-up Programme. Over four years, 52 company founders participated in this ambitious programme for screen-based companies which was funded by the BFI and National Lottery. They included game and animation companies, factual and scripted producers, film and TV companies, VR and app developers, branded content and createch innovators.

Many of them were pitching to UK and international broadcast commissioners, to film funders, to investors, to clients, to grant funders. The results of which were, more often than not, a 'no, sorry; good idea but not right for us/we've got something similar/not our subject' etc.

And after repeated rejections without the finance to back it themselves – many film, script or documentary ideas hit the 'file' folder.



An Introduction to the Intelligent Creativity® methodology

The next problem these brave creatives face is that, once they have got funding or a commission, the funding organisation looks to hoover up as much of the IP and related rights as possible. Often putting unfair deals on the table with a ‘take it or leave it’ attitude towards the creator.

This means that, once you have spent the time crafting your film, series or documentary, many of the rights will pass to the funder on delivery. Leaving you with a production profit and little else.

(N.B. I am aware that in the UK’s 2002 Communications Act, independent production companies were given the right to keep and exploit their IP when working with the terrestrial broadcasters such as the BBC and Channel 4. This addition was negotiated by PACT and UK independent production companies allowing the sector to grow and thrive. However most streamers are not subject to the Act.)

If you are a big, powerful production company, your Commercial Director/business affairs team will be able to negotiate and cut better deals than smaller companies. Who may be increasingly squeezed out of the marketplace.



Having watched all this play out in front of me – I thought there had to be a better way. A fairer way. A way of thinking that allowed the creator to gain the absolute maximum potential from their idea.

And then it became clear – going back to the very basics was the answer. Using a methodology that is truly simple, that can be adapted, that makes the most of all the channels to reach an idea’s potential audiences now available around the globe, harnessing your creativity to its widest extent. And this is what I’ve outlined in these pages.



The Problems

1. Little or no chance to retain IP

In many parts of the creative economy there is little chance to secure and retain your intellectual property.

For example if you work in the design sector, you may have to pass over all the IP to a paying client on the completion of a project. Or you may not be able to retain any rights in how your work is used in the future, losing valuable potential revenue.

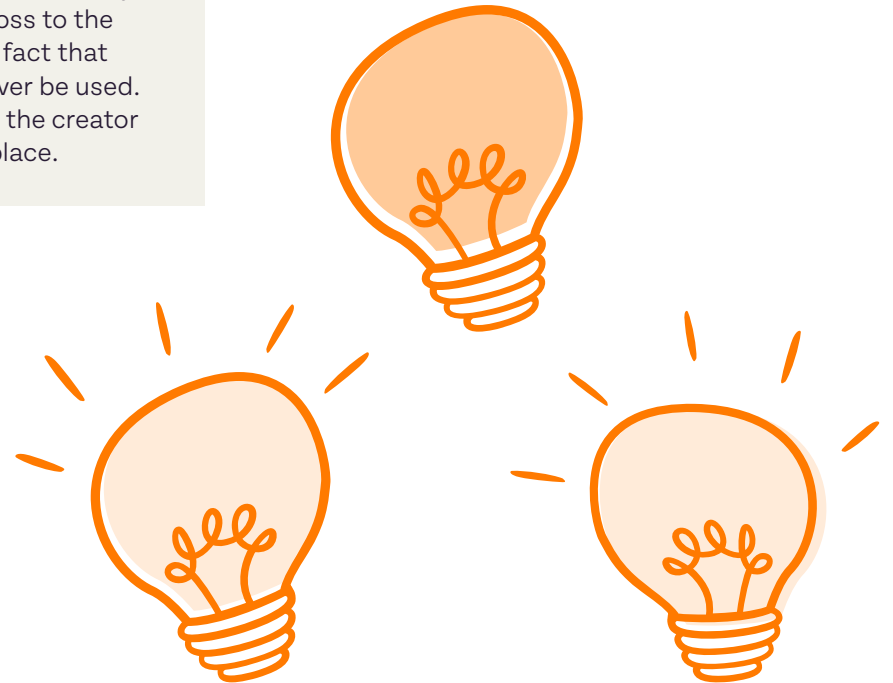
The same may happen if you work as part of a collaboration or a big team. Your contribution to the group effort, whilst valued, gives you little or no ownership over anything.

2. IP/rights passed across to funder

In various parts of the creative economy, the saying 'money is power' is absolutely true.

For streamers such as Netflix and Discovery, when commissioning a documentary project, many contracts specify that that on the delivery of that project, all rights in any subsequent scripted version, game, merchandise and any other output will pass directly across to the commissioning party. Despite the fact that this IP or set of rights may never ever be used. Effectively taking them away from the creator who initiated the idea in the first place.

And whilst there is no shortage of ideas – the next two problems are of the creator's making...



The Problems

3. Limited understanding of IP and the opportunities it brings

Most creative people and company founders have a very limited understanding of what IP is and how it can underpin the growth and success of their business.

I am profoundly aware of this having spent the last 12-15 years educating company founders about what they own and how they can exploit intellectual assets and IP to springboard their growth.

Most companies already own many more assets and IP than they realise, yet have not taken time to learn how it can become a driver of audiences, revenues, new products and services.

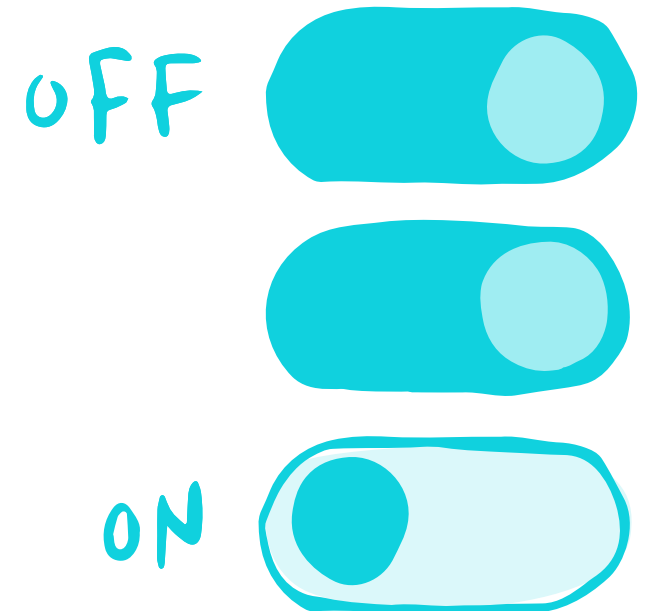
(Rather than explain about this IP here – read my booklet [*Cake: A Creative's Guide to IP*](#), or the section on IP in [*Simple Tips, Smart Ideas: Build a Bigger Better Business*](#) or take my Domestika course [*A Creative Entrepreneur's Guide to Intellectual Property*](#).)

4. A restrictive, self-limiting automatic default kicks in

Let's say you come up with a cracking idea about Green Living...

- if you are a film-maker, your automatic default will be to make a film
- if you are a documentary maker, your automatic default will be to turn it into factual content
- if you are a games developer, ditto a game
- if you are a designer, you will turn it into a product, or a service

and so on.



By automatically defaulting to your area of creative expertise, you have already massively restricted the potential for your idea and all the IP you could own even before you've spoken to a client, commissioner or funder about it.

And this is what the Intelligent Creativity® methodology is going to help you with, allowing your idea to flower more freely.

The Dandelion Clock creative process

– how the market works now

To illustrate my Intelligent Creativity concept throughout this book, we are going to use Green Living as our underlying idea.

You've come up with a fantastic idea about Green Living, have researched it extensively, and turned it into a pitch proposal. One of the hundreds you will do during the course of your creative career.

You pitch it to a broadcaster, a commissioner, a funding or grant body and hooray, after various discussions/negotiations it is accepted. You are thrilled. The budget is agreed meaning you can now move forwards to finalise the contract, pre-production and on into production.

You are focusing on the end point of delivery with all your thoughts about any other IP around that idea put on hold until you get closer to the final delivery deadline.

This is where the process becomes like a dandelion.

At the bottom of the dandelion stalk is a cross which is where the external funding happened. You are now solely focused on the progression of turning your idea into reality – the stalk, and it is only when you get to the end of that process that you can think about all sorts of other linked ideas based around that funded model – the dandelion clock seeds.

Could we do a podcast, some products, launch an IG account, do something on TikTok, build a YouTube channel? Because you have an actual show or film or game to 'hang' everything else off.

So what happened to all those ideas of yours that never made it into an actual project, design or commission? Are they worthless because they didn't get someone else's buy-in? The Intelligent Creativity® way of thinking helps you develop these to their fullest potential by switching off your automatic default.



Only at the very end can you ping out lots of new ideas based around that funded model

Intelligent Creativity® methodology

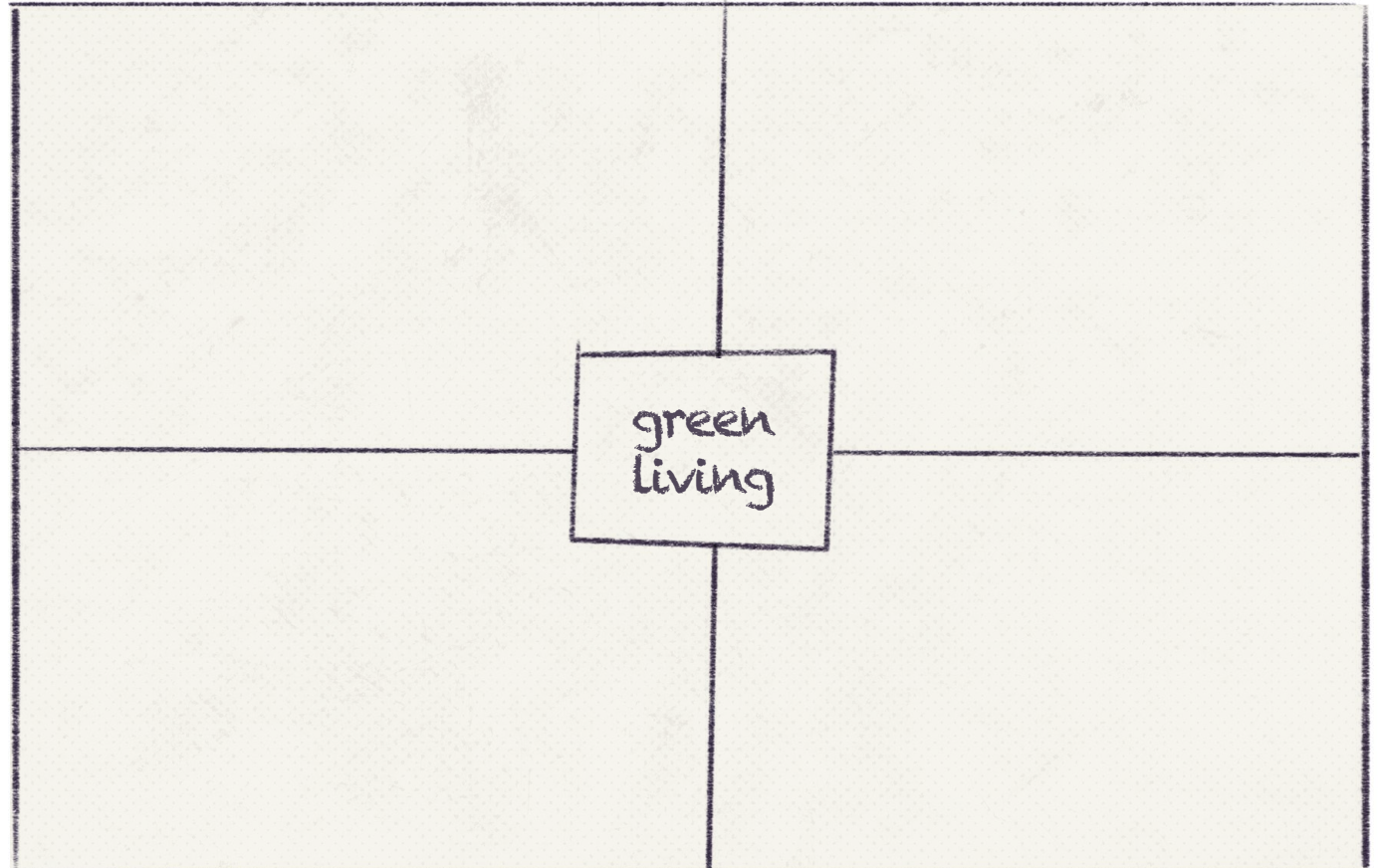
To ensure you maximise the potential for your idea Green Living, you need to think about it very differently.

You need to explode your creativity at a much earlier stage, as this will allow you to develop a greater range of opportunities for your idea. You need to stop yourself from defaulting to what you know, stop turning all your great ideas into a documentary, or a film because that is what you've always done.

Get a big piece of paper to pin to the wall, or spread it out across your desk. Work through this process with any team member that wants to participate. Young, older, any gender, any background – all of them will be able to contribute richly to this methodology.

Step 1: In a box at the centre of the paper, write the underlying concept of your idea.

In our example, we're using Green Living, but it could be foster care, or death or nationhood, or cyber security. Don't think too much about it, just a short phrase which is the absolute basic underpinning concept.



Intelligent Creativity® methodology

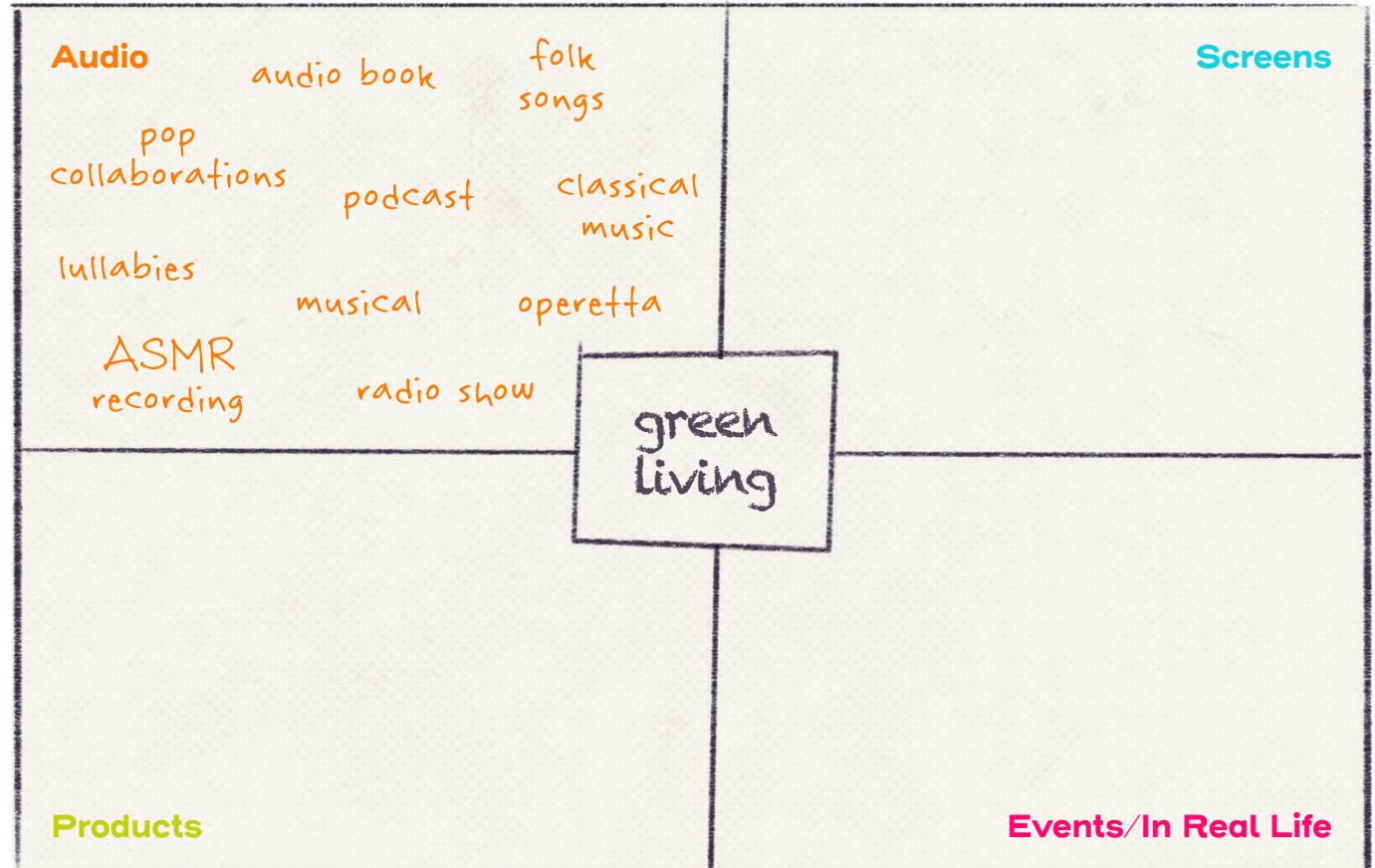
Step 2: Then split the paper into four sections. Labelling one **Audio**, one **Screens**, one **Events/In Real Life** and the final one **Products**.

Step 3: Now take just one section and think about how you could develop your basic underlying concept into a whole myriad of interesting ideas for that section.

Ignore the voice in your head that says 'but we don't make podcasts/music' or whatever.

For example – in the Audio section, you could include podcast, audio book, lullabies, folk songs, classical music, operetta, ASMR recording, pop collaborations, radio show, musical etc etc.

Push the idea into all sorts of interesting corners, ways of harnessing it you've never really thought of, ways you've spotted other brands or businesses exploiting ideas and thought 'I like that'.



Intelligent Creativity® methodology

Step 4: Now do that same for the other sections.

The Screens box should include ideas for TV, film, gaming, social media, apps, cinema – anything that involves the delivery of content through a screen of some sort.

Now what you will notice through following this process is that you will have used your underlying idea to trigger:

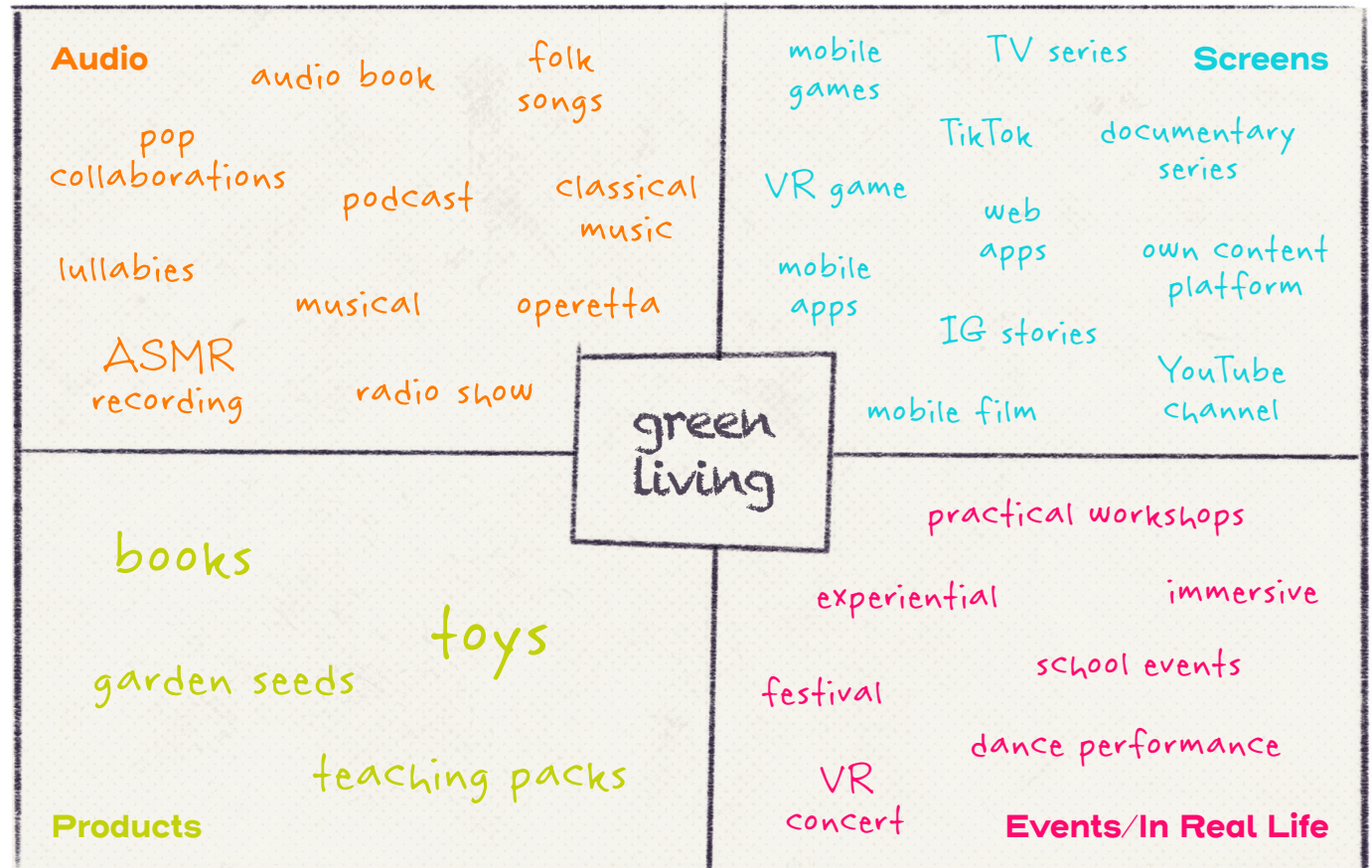
- myriad more opportunities
- a rich array of potential copyright for your business
- a greater slew of potential rights you may never have been able to exploit before

even though most of these will be outside your default creative skills and you will have little/no experience of producing many of them. Yet they still emerged from your creativity and application of your underpinning idea.

Because remember – creativity drives value.

This is the same in every corner of the world, so it makes sense to use your creativity to build value for your business.

I refer to this as a ‘basket of IP’.



Note: Each creative output you add to the list can be a completely different way of exploring your underlying theme. So your sheet of paper may include an animation series about a green-living mole, as well as a sci-fi opera exploring the end of the planet as we know it.

Note 2: You can do a sheet for adults and a sheet for children, or any different audiences you may have identified. Or feel free to create just one sheet.

Assessing what you have drawn

The next step you need to take is to assess what you have drawn up on your sheet of paper.

Split it into groups or lists within the four quadrants...

What can you do yourself or within your own team?

If you are a factual production company, there are a number of areas you are likely to be able to produce yourself.

For example, you can build Instagram accounts using self-generated content; you understand recording so could produce a podcast; you regularly commission music so could potentially do this too.

If you are an artist or designer, you can create the imagery, or content around some aspects of your area. Or could you pull together a book or comic?

What you are trying to do is be really imaginative about your underlying idea, taking ownership of the outputs from your diagram. If you start breathing life into them yourself – you will own the copyright, the IP and be able to exploit/earn revenues from all the rights associated with it.

For example, when I launched my book, I wanted to have a simple podcast to go with it. I wrote the podcast, but had help recording it. I own the rights to it, in the same way I own the rights to my book, the text and diagrams within it.



What do you need to work with collaborators on?

Much as we'd all love to be multi-talented and be able to produce all the potential outputs drawn up on our sheet of paper ourselves, chances are this is unlikely. So who do we need to find to work with us?

The creative sector is better at working together collaboratively than any other sector in the UK economy. We are used to working in teams that include commercial interests + public funding + freelance participants. We do it repeatedly during our careers.

Think inventively about the teams you might need to build to deliver some of the outputs.

Assessing what you have drawn

What would a calendar/schedule look like for these outputs?

When you are throwing ideas out in this way, there are some ideas that you know will be easier and quicker to achieve than others. Draw up a rough timeline.

Be aware that this timeline might cover the next 10 years... particularly if you've added a musical, or big event, or film. Some of the outputs can happen in the next six months, some will take considerably longer needing other parties to be involved. This shouldn't put you off – it's about being ambitious for your idea.



Which outputs build audiences? Which build revenues? And which do both?

When looking at your master sheet – you will be aware that some of the entries may just be about finding and building an audience. For example Instagram and TikTok can be good ways to do this.

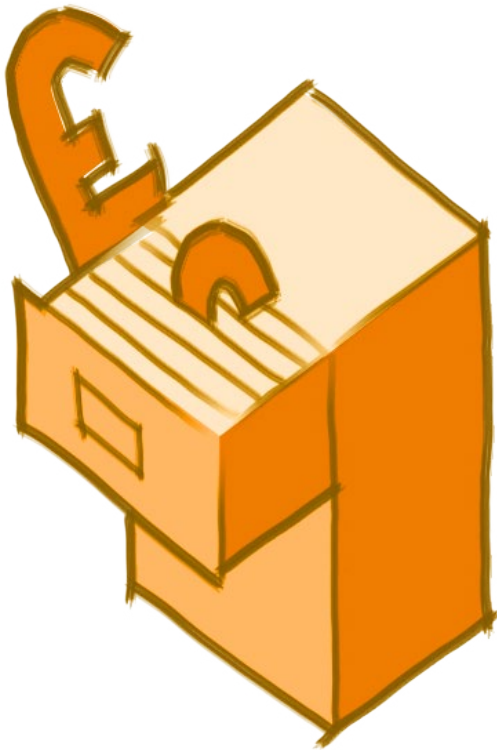
With a central theme such as 'green living', you need to have a real point of difference from other IG accounts. But with your creative expertise and understanding the breadth of what your underlying idea and range of outputs can achieve, this is absolutely possible.

Other outputs will be more about potential revenue generation. Products, workshops, courses, documentary commission, audio stories.

Of course as your audience/community grows, this brings additional value through advertising, or being able to sell workshops and products, or allowing other brands access to that audience gathered around your underlying concept.

Developing new IP

So far what you have drawn up is a whole host of your **ideas**. And ideas are not intellectual property nor can you protect an idea.



The next step you have to take is to turn your idea into something tangible – an actual expression of the idea.

It can be a written proposal, a diagram, a storyboard, an app outline, a game proposition, an illustrated narrative, a presentation deck. It can be literary, dramatic, musical, artistic, audio, film, broadcast or publishing.

Once it is tangible, you own the **copyright** to it – provided you haven't copied it or infringed someone else's copyright.

Copyright is an automatic right (i.e. you don't have to register it unlike a trademark, design right or patent). It is a property right – so you can buy, sell or licence it. And each type of creative output for which you own the copyright has a whole range of potential business models and rights around it that you will now be able to exploit.

By taking the key ideas from your big sheet and turning them into proposals or outputs of some sort, you are laying claim to the copyright ownership of these. They are now your property for you to exploit as you wish.

Each of them is now protected by copyright law with a range of rights attached.

Each of them may also have a different audience you can appeal to and potentially build directly yourself – harnessing the power of digital comms.

Which is truly exciting.

It may be that in your range of proposals, there are several that fit neatly together. For example an app, a game, a podcast that all link closely together. If so – you could think about linking these as a brand (which you will own). This will allow you to **trademark** the brand name/logo. As you build the brand and develop its audience – you can add additional products such as merchandise to it.

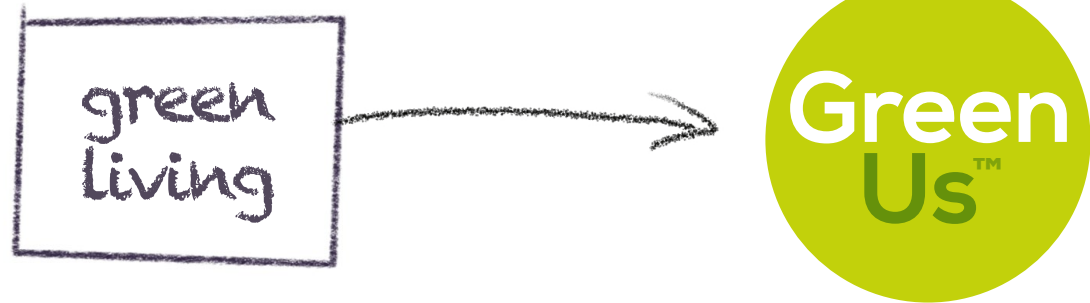
The growth of a brand has value – even small brands. If you look at some of the examples later on in this booklet – you will see brands of all sizes that are being built by their creators.

IP leading to new Rights

When you have new properties for which you own the copyright, you can choose what you want to do with them.

For example, if we go back to our underlying idea – Green Living – we could decide to evolve it further grouping several of the proposals under one brand called ‘Green Us’. This will be a brand to help families, businesses and groups to ‘go green’.

We can trademark the name and a brand mark (logo), as we intend to launch:



Year 1

- a podcast
- Instagram and TikTok accounts
- a green training programme

All of these are relatively quick to start up and will help to build direct audiences. And it may be possible to generate some revenues too.

For example, the podcast could be sponsored by a third party, with the reproduction rights to it licensed to a corporation that wants to help its staff reach net zero.

Immediate revenue could also be earned from launching a ‘Green Us’ training programme.

As a creative company – we may decide that training is not part of our core offer. But as we own the copyright, it is up to us to decide if we want to repackage our knowledge into a training programme, with a licence granted to a training company allowing on-going revenue generation from the get-go.

Year 2

- a book
- a YouTube channel
- a game

These three take longer to create than the Year 1 offer, but both the book and the game can be sold to the audience grown in Year 1. As the YouTube channel gains subscribers, ad revenue can be generated from the growing audience, which in turn may attract the interest of a broadcaster or platform.

IP leading to new Rights

Each offer in the two lists on the previous page comes with a wide range of rights – intellectual property rights (such as copyright) but also commercial rights.

Commercial rights allow you to exploit the creativity that you own in a whole raft of different ways, to generate income for your business from what you have created.

For example, a published book will be associated with the following rights:

- publishing
- copying
- reproduction
- adapting
- renting
- lending
- broadcast
- public performance.

A song on the other hand has two different sets of rights.

There are a set of commercial rights for musical composition (the melody/chords/lyric) which may have been created jointly by the songwriter, lyricist and composer. They would share in:

- music publishing rights
- mechanical rights
- synchronisation rights
- sheet music
- performance rights



Then there are the rights for the master recording (the sound):

- master use licence
- distribution rights (streaming)
- performance rights

which are likely to be owned by the performing artist, the musicians and the label.

Planning all this out will take time and will also need regular content production.

The podcast, the book, the content for the YouTube channel and the game will all generate additional rights that can be exploited to build revenues. And any extension across other creative properties will extend the rights and revenue opportunities further.

But do remember this doesn't happen overnight. Properties only increase in value as more audiences know about them, their reputation increases and more eyeballs are drawn to them.

IP leading to new Rights

Licensing your copyright

One of the other exciting aspects of building your own property is that you can exploit it in local markets, in groups of markets or globally. And each will have a different value with the potential to licence it bringing in additional revenues. This ability to licence what you own outside your own area of expertise, to build audiences in different countries, can really add to the value of your property, as well as your company.

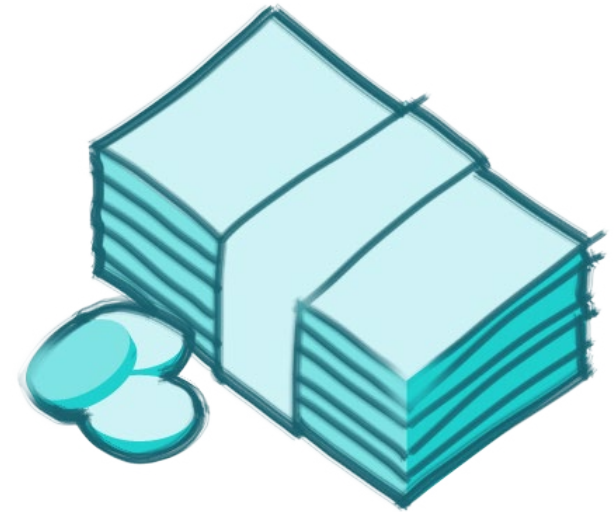
A licence is a contracted set of permissions from you to another business determining how they may use your copyright. It will include a variety of permissions and restrictions, for example:

Geographic – e.g. for a format – they can only use it in France or, for a UK franchise, in a given set of postcodes

Time period – e.g. the licence only lasts for 12 months, or three years, or might be granted in perpetuity

Usage – e.g. determines how the property can be used. You might licence the use of an image only for a client's in-house magazine, which would earn a much smaller fee than an image used for a global campaign for Coca-Cola.

Quality – e.g. the difference in quality of reproduction between iPhone video content and 35mm film footage. And variations on all of the above will determine the licence fee paid.



Additional benefit of developing a 'basket of IP'

Since I first developed the Intelligent Creativity model, I have used it with innumerable companies. And some new benefits started to emerge.

Investment potential of 'basket of IP' thinking

When small creative ventures want to grow, they often consider looking for investment. They either want money to help grow their **company** so they can hire additional staff, get new computers or cameras etc, or they want money to invest in their next **project**.

However investors can find it hard to see the upside from both routes. Investing in the company might not pay back until way in the future, and investing in a project of which there is no certainty that it will fly can also be risky.

But investing in a company's 'basket of IP' can provide a middle way. If there are between 10-15 properties around a central core theme which will be delivered over a 10+ year period, the risk reduces. The investment will be spread across properties, allowing each to get off the starting blocks, and the rewards can be reaped (and possibly reinvested) over the intervening years.

Internal investment

This 'basket of IP' model not only works for external investors putting money into a creative venture. But it can also help company founders think about how they will 'invest' their own time and money in a concept, allowing them to build a model over a given time period.

And of course, a company does not just need to have one 'basket of IP' live at any one time. It can have several, each with different investors, each at a different stage of growth.



Revenue share

You can use this model to explore rewarding co-production or contributing partners differently too. For example an exec producer who has only been involved in the Screen quadrant output will have their revenue or royalty share limited to this area, whereas a sound production partner will only share in the Audio quadrant.

Illustrations of copyright building

In order to illustrate how the
Intelligent Creativity methodology
can work, several of my clients have
generously shared their ideas.



Illustrations of copyright building

Tee and Mo

We've taken one existing brand Tee & Mo, owned by Brighton-based five-times BAFTA winning digital production studio, Plug-In Media, and divided up all the amazing IP they have built around the brand into our four quadrants.

As you can see – over the years of Tee & Mo's existence since its launch in 2018, a wide range of properties has been built by Plug-In Media to extend the life of their animated characters. Each of the Intelligent Creativity® quadrants are utilised to ensure that revenues come in from different ways of exploiting their brand with its underpinning theme of child/parent relationships.

With the brand still being relatively young compared to properties like Mickey Mouse or Peppa Pig, there is still all sorts of further potential for the company to explore as more audiences around the world tap in to their storytelling. And of course one of the benefits of a property that appeals to both children and their parents is that as some members of their audience outgrow the brand, others will take their place.



Illustrations of copyright building

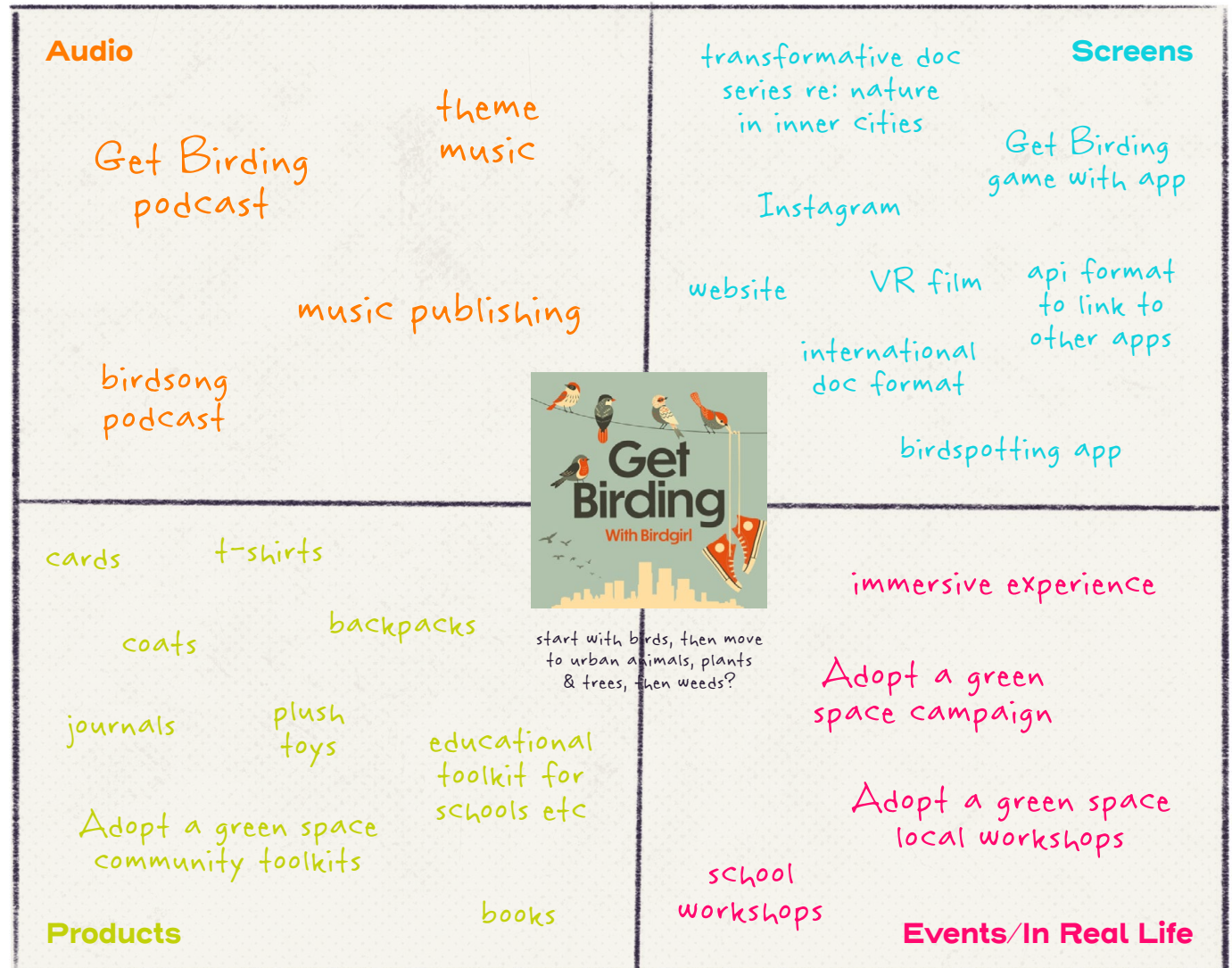
Urban nature/Get Birding

Production and communications company Peanut & Crumb was painfully aware that, whilst they owned IP in the media training part of their business, the commercial content creation arm had limited opportunities to build its own IP.

So they set out to add this to their business model. It was particularly important to them to build their own brand with purpose, a social impact campaign to make real change in access to, and diversity within nature. They wanted to be able to influence policy change for the protection of green spaces in inner cities, improve diversity in nature careers and so on.

During the various Covid-19 lockdowns, Peanut & Crumb realised how vitally important observing, understanding and accessing nature became to increasing numbers of people, particularly within urban environments. They initially brainstormed a whole raft of ideas, with the one that came through most strongly as their starting point being an urban bird watching concept.

You can see one iteration of their Intelligent Creativity® thinking here.



Illustrations of copyright building

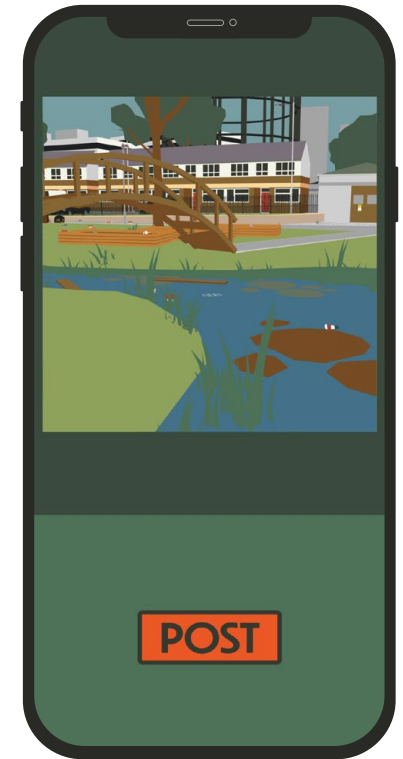
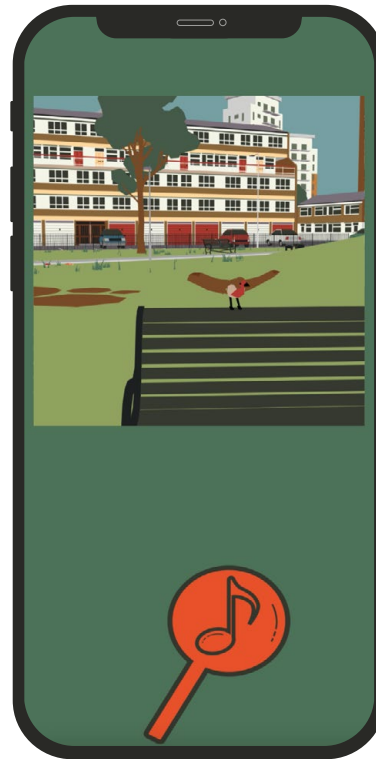
Urban nature/Get Birding

They developed the concept more fully, considered what talent they would need, came up with a great name – *Get Birding*, developed a brand identity and applied for a trademark. But as the podcast proposal was fleshed out, they could see there were so many other creative opportunities for the *Get Birding* brand itself, let alone all the other ideas they'd had within their original brainstorm session.

They decided to focus on *Get Birding* as they recognised they could secure funding for the podcast through sponsorship negotiated with Severn Trent Water and Swarovski Optik (who make lenses for binoculars).

The *Get Birding* podcast has gone on to win an international Anthem Award for Diversity, Equity & Inclusion as well as the Climate Award at the 2022 British Podcast Awards.

(You can listen to the two series of the *Get Birding* podcast wherever you get your podcasts from. The first series made it into Apple's top five science podcast list during its launch weeks.)



The podcast however was just the starting point...

Peanut & Crumb is now developing the *Get Birding* theme across all four quadrants of the Intelligent Creativity® model, recognising how they can build their own IP and rights in each area. For example, they have a game, a VR experience, an app and a documentary series already in production. Products such as backpacks, journals and t-shirts are already designed. And once these are further along, they will then follow a similar course of development with other areas that emerged from that initial Urban nature brainstorm.

Images from *Get Birding* mobile game prototype.
Gaming partner: Story Juice

Illustrations of copyright building

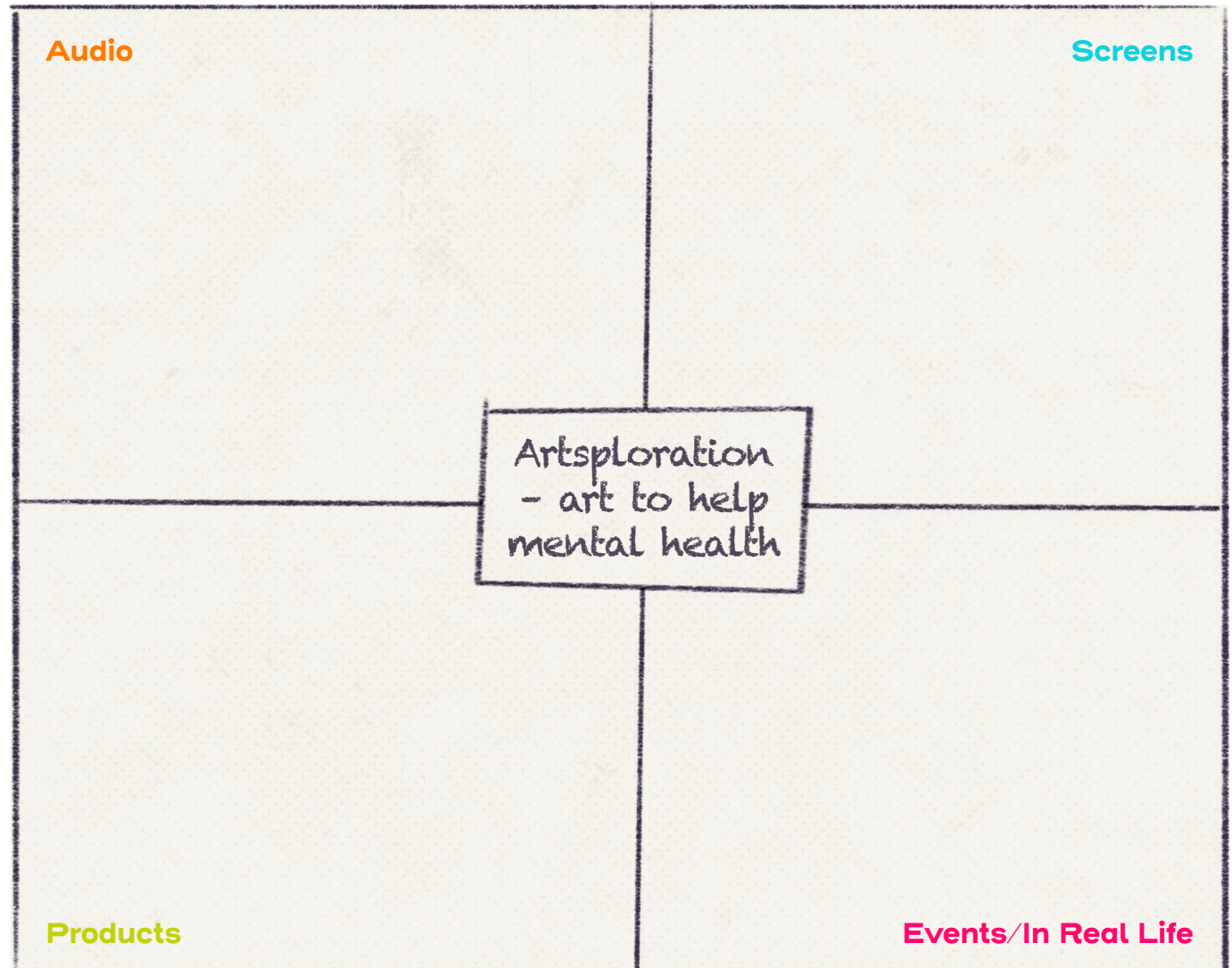
Artsploration – art to help mental health

When award winning journalist and film maker Vicky Holden left the BBC to set up her own independent production company, Chalk Productions, little did she realise how profoundly her creative life was going to change.

Three years on – a chance meeting with artist Alison Lapper has widened her ‘production company’ output from documentaries to a podcasts, music publishing, talk series, an exhibition, merchandise, masterclasses and educational toolkits for schools, YouTube channels, immersive events, research reports and more. As well as learning the intricacies of new funding methods – such as sponsorship, crowdfunding, licensing and so on.

So let’s just rewind to follow Chalk’s journey...

When Vicky first met artist, presenter and disability campaigner Alison she was grieving for the loss of her dearly loved teenage son, who had suffered from mental health issues for some years. They talked about how they could work together to bring many of the strands of Alison’s life to the screen, but in particular how they could help young people combat the isolation and loneliness triggered by mental health issues using art.



Illustrations of copyright building

Artsploration – art to help mental health

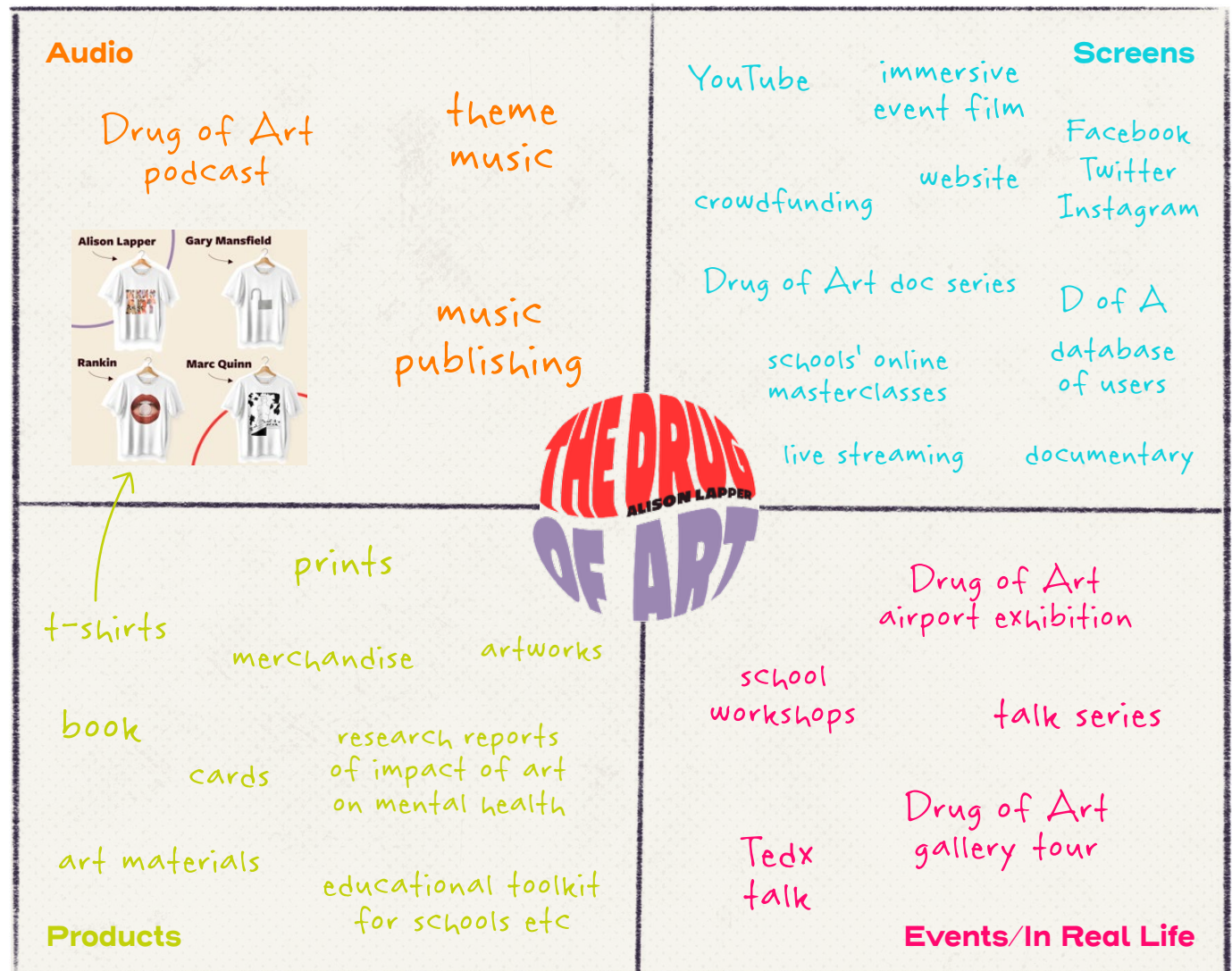
Vicky used the Intelligent Creativity® thinking and model with her team to explore this underpinning theme calling it 'arts-sploration – art to help mental health'. The Drug of Art was born.

You can see from the Intelligent Creativity® diagram how widely Chalk is developing the idea, shifting from its core offer of purely documentary output.

Vicky has admitted she is well outside her comfort zone in many areas, but is thriving on the challenges for herself and her team. The company is determined that these new areas of work will generate IP which they will own, and be able to exploit in ways the company has previously not thought of doing to generate long term income.

And she is also using her existing skills in new ways – by launching a Drug of Art podcast, her journalistic interviewing skills are underpinning Chalk's output in their Intelligent Creativity® Audio quadrant. Building podcast expertise and buying good quality kit, now means Chalk can offer podcast services to other companies within the business and production community.

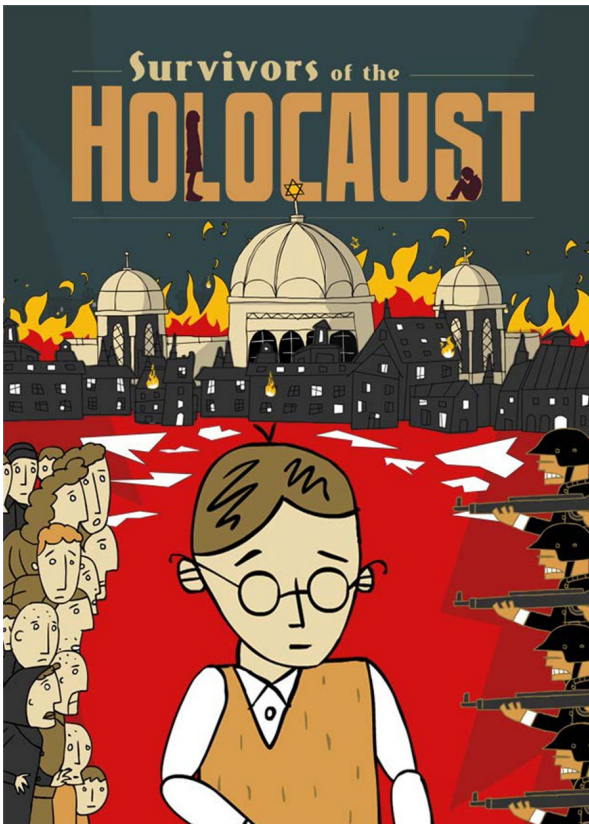
And all this from a new way of thinking about ideas, not just defaulting to Chalk's safe place of TV production.



Illustrations of copyright building

Children of the Holocaust

Fettle Animation is multi-award winning 2D animation company that both develops its own animated programming as well as working for clients, educational and social organisations.



In 2013/14 they interviewed six people about their experiences of the Holocaust for an animated series for BBC Learning. This was made initially as a resource for UK schools, but became something much broader.

The impact of this work continues to be felt eight years later as the subject has resonated so deeply with both adults and children around the world and its relevance has intensified with subsequent global events. As Kath, co-founder of Fettle Animation, told me: 'When you create your initial idea, you think you are driving it. But stories and interviews like this have a life of their own. Children of the Holocaust continues to develop in ways that surprise us.'

Six 5-minute animations were produced about the childhood experiences of the Holocaust survivors with six camera interviews about how their experiences impacted on their adult lives. The shorts continue to perform well on all of the BBC Learning platforms and are widely used in UK Holocaust Education – these are licensed in perpetuity by the BBC.

However wisely Fettle Animation retained the worldwide rights for this content, and were able to repurpose the work in a number of different formats to optimise its reach and impact.

The interviews and the shorts were edited together into a 60-minute documentary. This has been shown twice on BBC Four for Holocaust Memorial Day and broadcast in a further 10 countries around the world. It was also broadcast on Holocaust Memorial Day simultaneously by the United Nations to 19 centres around the world, and Fettle were invited to New York to give a presentation in the UN Chamber.

The work has been shown at 12 animation and film festivals in Europe and the USA, including the prestigious Chicago Children's Film Festival and Annecy Animation Festival. Nominated for a Children's BAFTA and a British Animation Award, the project won The Japan Prize Special Jury Award, The Sandford St Martin's Children's Award and two RTS Yorkshire Awards.

Illustrations of copyright building

Children of the Holocaust

Fettle also created a graphic novel, which was published by Hachette/Franklin Watts and translated into three languages. This then went on to win the UK Schools Library Association Information Book Award and Le Prix Petit Albert at Les Recontres Chaland in Nerac France.

The Les Recontres Chaland team created an exhibition of artwork about the project, reproducing artwork on promotional posters and flags around the town.

Fettle has given presentations about the project at the Anima Festival in Brussels, University of Sussex Holocaust Memorial Day, University of Huddersfield Holocaust Memorial Day, The Children's Media Conference, Leeds Young People's Film Festival, the Association of Jewish Refugees, talks to various animation courses and appeared on NHK TV in Japan, BBC Newsround, Radio JCom and BBC Breakfast TV.

However what their experience serves to illustrate is how a relatively small amount of content – just an hour of interviews with six individuals – can be imaginatively expanded into deeply moving, thought-provoking factual, music and scripted IP.

Whilst Fettle built their broad range of content before I had developed the IC way of modelling intellectual property opportunities, the company has kindly allowed me to map it into the IC model to show the art of the possible. It is extraordinary to see how those 6 interviews are being expanded into a model of huge global importance and interest. And they are developing different material for adults to that for children.



Stills from *Children of the Holocaust* animated short
Images: Fettle Animation

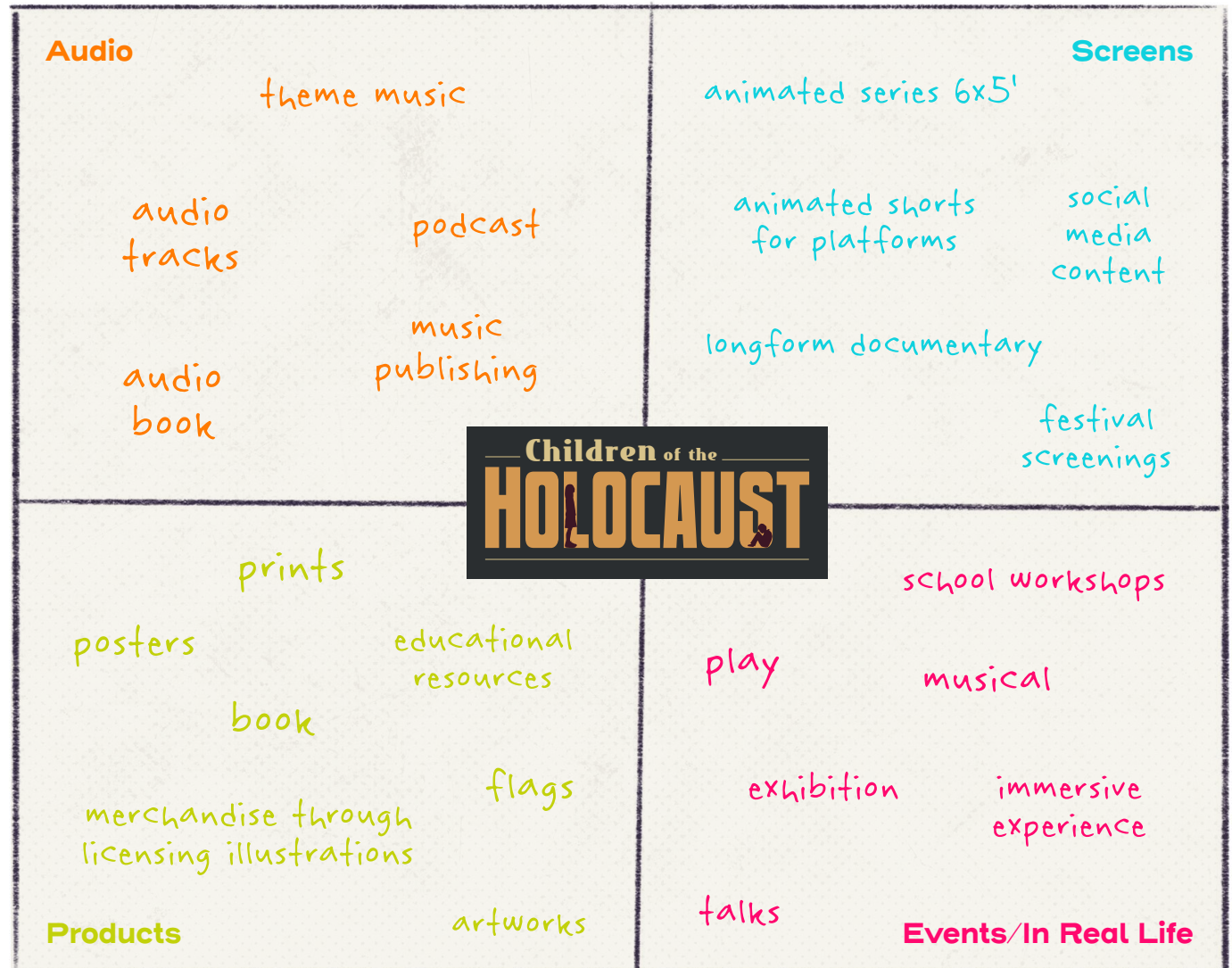
Illustrations of copyright building

Children of the Holocaust

Revenue generating opportunities for Fettle from this project have included:

1. Income from the shorts being licensed on educational platforms
2. Income from the long form documentary being shown on broadcast channels
3. Income from the shorts being shown on airlines, trains and shorts streaming platforms
4. A fee from the publishers for making artwork for the graphic novel
5. An advance against sales from the publishers for additional editorial time on the graphic novel
6. Royalties on sales of the graphic novel
7. Public Lending Right royalties (when book is borrowed from the library)
8. Royalties from audio book
9. Prize money from awards
10. Fee to talk about the project to animation and film course students
11. Fee to be interviewed on Japanese TV about the project and to license some short clips
12. Potential to further draw down income by joining Directors UK and registering as a music publisher
13. Considering further merchandise using the artwork including NFTs of the artwork
14. Potential to develop further educational materials

Allowing your ideas to flower in a similar way is completely possible. Think widely around different forms – animation, game, documentary, music, book, zine – all of them have value in ways you may not see at the outset.



Knowledge-based Intelligent Creativity® model

Developing your own intellectual property is something that all creative people and companies can explore, no matter what their discipline.

The quadrant mechanism is just a tool to unlock the opportunities and to push your thinking further.

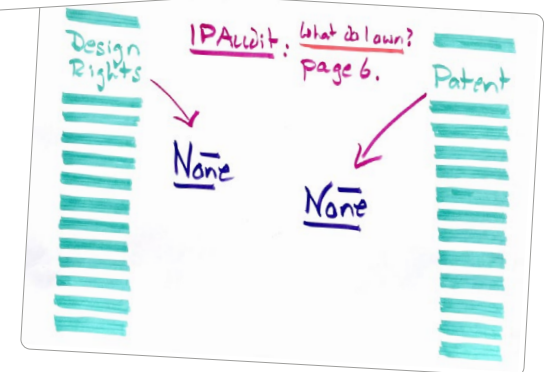
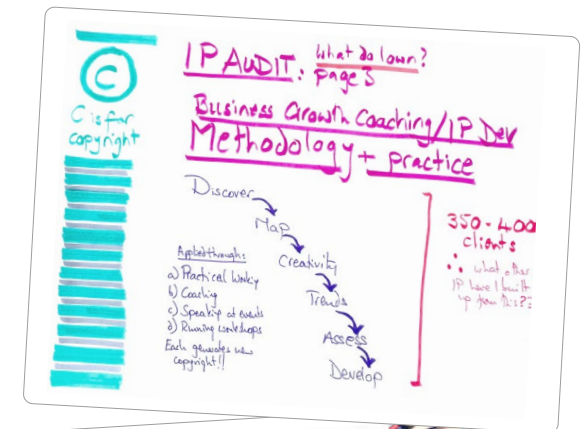
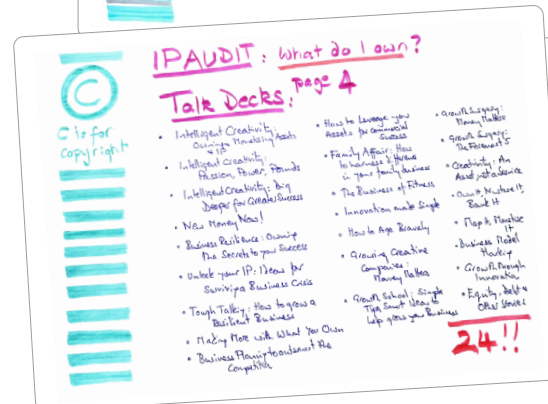
When I started helping companies to understand how they could develop revenues from what they already owned, how to ensure they could retain ownership of their work and how to build their own IP, I didn't realise that I would also be doing the same thing.

I don't own the concepts that I help companies develop from their archive, their other assets, or by expanding their IP. My consultancy is largely on a service model, like many other consultancies.

So how could I take a leaf out of my own book to build on-going value for me?

I used my own Intelligent Creativity® methodology putting Business growth through IP in the box in the centre. And I also did an audit of what I already owned. As you can see from the photos, it was rather more extensive than I realised... and I am just one person. Think how much IP a company of five people, ten or fifty must own in comparison.

My Intelligent Creativity® model is still developing, but so far...



Knowledge-based Intelligent Creativity® model

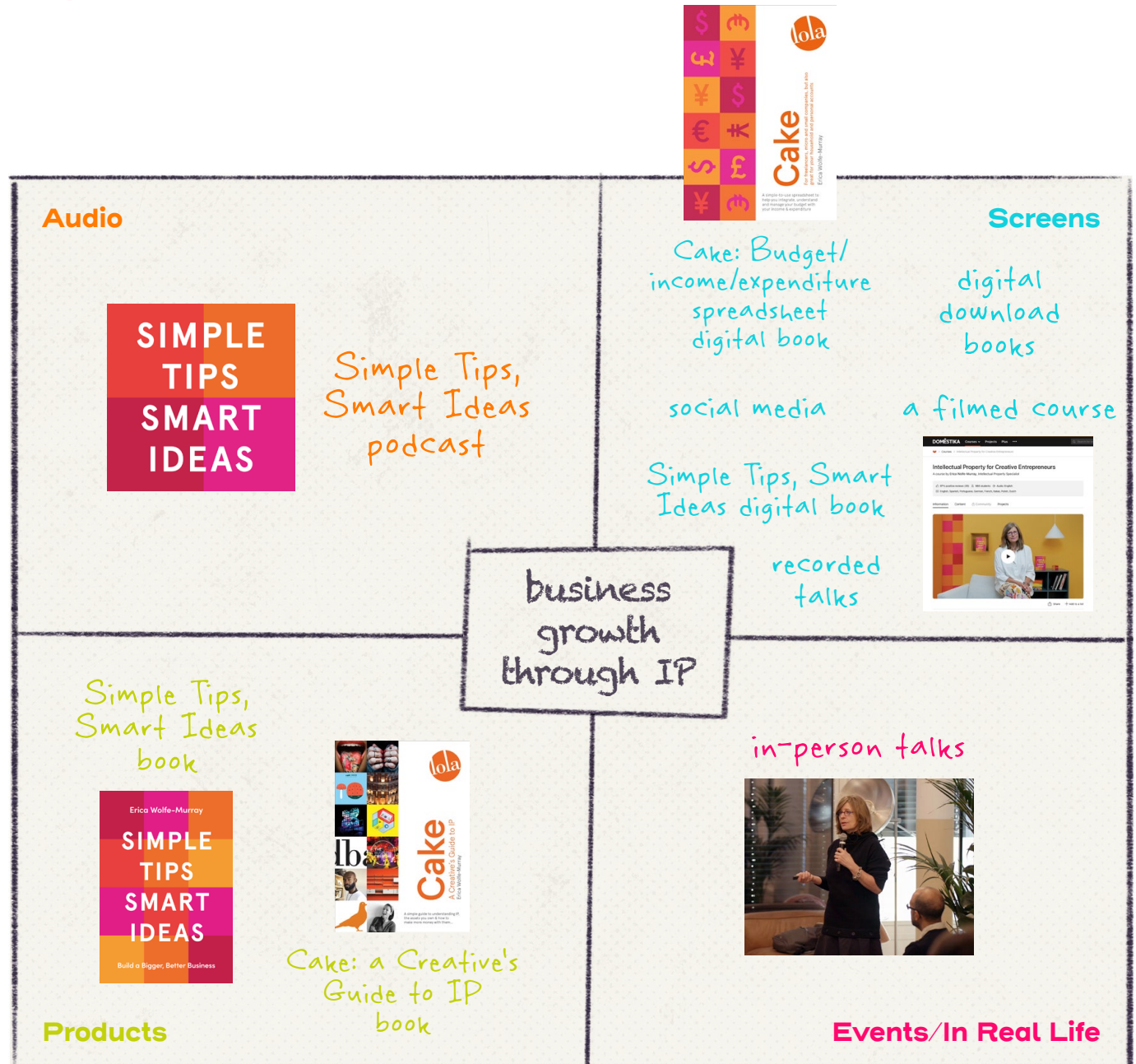
In the Audio quadrant – I have a podcast under the *Simple Tips, Smart Ideas* brand.

In the Screens quadrant, I have:

- a filmed course on Domestika global platform Intellectual Property for Creative Entrepreneurs
- several talks that have been recorded for organisations like Creative England have been recorded and are now available as screen talks.
- two short digital download books – *Cake: a Creative's Guide to IP* and *Cake 2* – a spreadsheet methodology to help you manage business budgets/actuals
- the digital version of the book I wrote that helps freelances/companies to grow their business using my methodology, *Simple Tips, Smart Ideas: Build a bigger, better business*
- social media – Instagram and LinkedIn accounts that use my knowledge to post about my business thinking.

In the Events/IRL quadrant, I have in-person talks across a range of subjects including my methodologies, but ranging more widely into female business commercial opportunities such as *She Means Business*.

In the Products quadrant, I have my big book *Simple Tips, Smart Ideas*, but also the a printed version of *Cake: a Creative's Guide to IP*. And I am currently planning how to better utilise the 200 articles I have written for other platforms, magazines and newspapers as I own all the copyright to these.

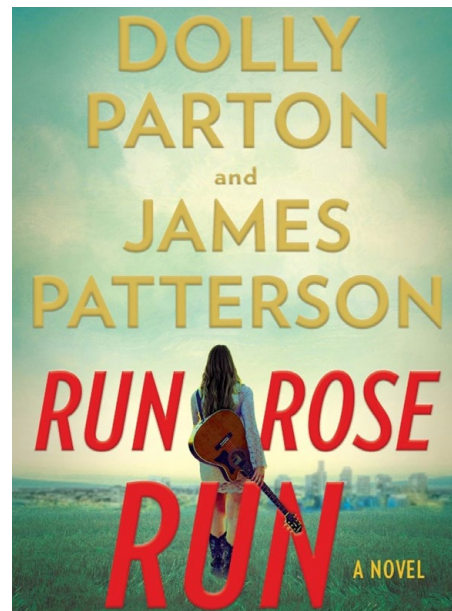


Conclusion

I hope that you will now see that no matter what area of creative expertise you work in, the *Intelligent Creativity*® model gives you a simple way of unlocking a truly wide range of potential opportunities from your core idea.

You need to be harnessing your creativity to build longterm value for you, ensuring that you gain from the thinking, the research, the imagination and inventiveness that makes you the creator that you are.

And do look around you at how other creators are developing their own creativity. Big and small. You can find some really inspirational ideas out there.



One of my recent favourites is Dolly Parton...

Dolly Parton wrote a book with award-winning author, James Patterson – *Run Rose Run* – about a young country singer from the wrong side of the tracks. In the book the protagonist writes song lyrics about her life, to explore how she felt about things. Parton herself then turned these lyrics into her new album. Neat, huh?

And whilst I accept there is only one Dolly Parton, this inventive way of thinking about your ideas to turn them into a variety of different outputs, new IP and thereby new revenues is such a simple way to underpin your creativity with real commercial nous.

Let me know how you get on.





**Intelligent
Creativity®**

Email: info@lola-media.co.uk
www.lola-media.co.uk

Design: [A&C Studio](#)